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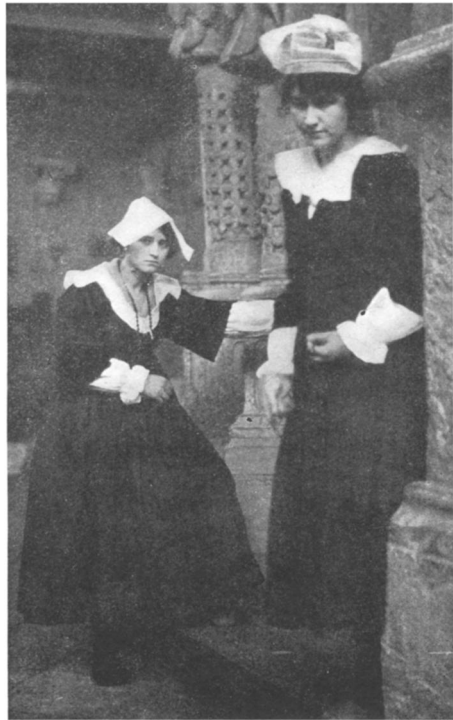
our daily dedication to morality—the means by which the tone of life is maintained. These two forms of art, when given their due place in the community, afford together that persistent defense against stagnation and collapse and that periodic attraction to things higher than ourselves which alone will enable us to keep our spirits righted and afloat when the seas run mountain high around us.

ALUMNI EXHIBITION

IT is with a certain satisfaction that the Art Institute views the prospective Alumni Exhibition in which the present results of the forty years of the work of its school are to be set forth. The legitimacy of this satisfaction is measured by the variety of forms which the work, thus far received for the exhibition, takes. The high achievements in sculpture and painting which are to be shown would be less vital were there not along with them similar high achievements in furniture design, in book-illustration and in the hundred other arts of every day. It is well for the Art Institute, and it should be suggestive to the industrial and social community, that a school which has won its reputation for work along academic lines should give evidence of a service so varied and so essential in the industries of the nation.

EXHIBITIONS

TO American artists the War is an immediate inconvenience, but there is already ground for the belief that it is to be an ultimate blessing. The danger of eclecticism, which has always threatened American Art, has never in our history been so remote as now, nor



FROM THE BRITTANY FAIR

has the evolution of an art of highly national character ever seemed so imminent. One evidence of this is the fact that so many painters have turned their faces westward, a circumstance which brings to Chicago the satisfaction of being nearer than ever to the center of art interest in America. Now is the time for the public, even at the cost of some inconvenience and sacrifice, to give the artists of this city and its vicinity the strongest possible support. Endorsement rendered to them now will return many fold in the years which are ahead. The twenty-second exhibition by Artists of Chicago and vicinity will follow the Alumni exhibition and will open with its annual reception in the East galleries on February 14.



GIRL WITH TYMBALS—BY LOUISE ALLEN
EXHIBITION OF AMERICAN OIL PAINTINGS AND
SCULPTURE

Among the artistic results of the War doubtless the art of the poster will leave its mark. In a spirit of splendid patriotism many of the painters of America have laid aside their canvases and given themselves over to poster designing. For the poster art itself many of these men no doubt felt at first only an amused toleration, but there is evidence that the technique of poster designing has become a subject of serious study with many of these, and it is a fact that the more recent works in this field are a vast improvement upon those of the early days of 1917. The great breadth and simplicity necessary to the successful poster may be expected to have their wholesome reaction upon future easel pictures. An exhibition of Red Cross posters by artists of Chicago was shown at the Institute for a brief period in December and included many works of ringing, dramatic quality.

The finest posters which the national government has thus far published are certain of the Food Administration sheets. These are of a high decorative character and it is now planned to incorporate them as panels in a serious scheme of decoration for the Art Institute Lunch Room.

From December 8 to January 1, an exhibition of books and manuscripts on the war of 1812 and other Americana—the collection of the late John W. Lowe—was shown by the Caxton Club in Gunsaulus Hall.

An exhibition of great charm was installed in Gunsaulus Hall on December 12 to be shown until January 6, the objects belonging to the collections of early Victorian furniture and needlework, of old Italian and modern needlework, owned by Miss Elizabeth McCormick. With a view of reawakening an interest in needlecraft and of preserving many of the fine old patterns which threaten otherwise to disappear, Miss McCormick has established an industry of needleworkers in Chicago which deserves ultimately to become permanent and self-supporting. A shop has been opened at 108 East Oak Street where Miss McCormick's associates have made a splendid beginning by the reproduction of some of the finest of the obtainable patterns of the past. The exhibition now at the Art Institute includes laces, French, Sicilian, Italian, and Spanish; Sardinian robes, Spanish embroideries, English, French, and early American needlework; Mexican, French, and early American samplers; bead-work bags, chair seats, bannerettes, little screens, and bell pulls; needle pictures of early Italian, French, and English workmanship, an example

of the latter showing the figures of Charles I and Henrietta Maria.

PRINT EXHIBITIONS

FROM January 21 to February 15 an exhibition of prints by members of the Painter-Gravers of America will be hung in Gallery 45. This society, which includes engravers, etchers, and lithographers, was founded with the avowed intention of continuing and developing in America "the great tradition of the artist-print in its many phases—the tradition born of such men as Dürer, Holbein, Rembrandt; later, Nanteuil, Piranesi, Gavarni, Daumier, etc.; the great Japanese, Hokusai, Hiroshige, and a host of modern disciples." In order to spread among the general public a knowledge of American work in the graphic arts and of the technique of the various processes, the Painter-gravers are sending exhibitions of contemporary American prints to all the large cities in the country, and lectures and writings to supplement the exhibitions.

The Painter-Gravers' exhibition will be followed—February 18 to March 7—by a group of etchings and drypoints by Walter Tittle, of New York. These will be shown in the Print Room, along with etchings from the Art Institute collection. Mr. Tittle, who is a portrait painter and illustrator, studied with William M. Chase, Robert Henri, and F. Luis Mora in New York. He is a member of the Royal Society of Arts, London. He contributes to various American magazines and is author and illustrator of several books, of which may be mentioned *The first Nantucket Tea-party*, *My Country*, and *Colonial Holidays*.



DRESSING TABLE, EARLY VICTORIAN
EXHIBITION OF OBJECTS OWNED BY
MISS ELIZABETH MCCORMICK

Later exhibitions of prints, which will receive more concrete mention subsequently, are those of lithographs and drawings by Joseph Pennell, in March, lithographs and woodcuts by Birger Sandzén, and wood engravings by Rudolph Ruzicka.

Recent accessions include two purchases from the Joseph Brooks Fair Fund: fifteen etchings by Herman A. Webster, most of them impressions from early plates which are now rare—as, for example, the Frankfort series—and five drawings of Chicago subjects by Lester G. Hornby, who is already represented in the Art Institute collection by about a dozen plates. Mr. Webster is now a Major in the United States army and has charge of twenty American ambulance sections on the French Front; Mr. Hornby is awaiting orders to sail for France, where he is to be attached to the personal staff of General Pershing. K. W. McG.